

## Galsworthy's Latest Play In London

Opinions Vary as to Whether "The Family Man" Is of Author's Best; All Agree That It Is Amusing

From The Tribune's European Bureau  
LONDON, June 25.—Mr. Galsworthy's latest play, "The Family Man," produced at the Comedy Theater last night, has been variously termed "very good Galsworthy," "not one of his most successful" and "unmistakably Galsworthyish," but there is no doubt that it is immensely amusing.

John Builder (played by Norman McMillen) is a magistrate and councillor of a provincial town and somewhat of a domestic tyrant, possessing a temper as well as a wife and two grown-up daughters, and it is the temper that is the original cause of all the trouble. His eldest daughter, Athene, inherits a small legacy, and in a spirit of revolt she runs away from home, setting up house at a studio the other end of the town. Her father is furious and declares he never wants to see her again. He changes his mind, however, when the Mayor and his secretary call, asking him to be the next Mayor. He determines that first there must be order in his own home and decides that Athene must return. So sure is he that Athene will do as he is told that he sends his acceptance to the Mayor before calling on his daughter.

Mr. Builder and his timid wife arrive at Athene's studio, only to discover that she is living with a young man, Guy Herringham, whom she refuses to marry lest he should turn out like her father. This is shock No. 1, and John returns home in a violent rage to receive the second. Maud, his other daughter, has just discovered she has a "film face" (so she says), and announces her intention of leaving home immediately to become a movie heroine.

### Everybody Walks Out On Poor Father

Threats and exhibitions of temper have no effect on her; she has already secured an engagement. Later in the day the crushed and submissive wife catches her French maid, Camille, sitting on her husband's knee (though this is not John Builder's fault), and this, as she says, being the last straw, she goes too. John has another paroxysm, puts on his hat, picks up his stick and follows. The family come together at Athene's studio and John tries to persuade his wife to return. Maud interferes and her father strikes her with his stick. She calls a policeman and gives John in charge. The policeman is new and does not know "the most dominant personality in Beconbridge," otherwise he might not have interfered. In the struggle that ensues the policeman gets a black eye and the magistrate and councillor is removed to the police station and locked up for the night.

The following morning he comes before his brother magistrates (including the mayor, who had only the previous day written so deferentially on him) and is finally discharged with a caution. In the afternoon of the same day his daughters, feeling sorry for their disgraced father, try to be friendly. Athene has yielded to Guy's persuasions and is going to be married. Maud has given up her dream of a movie career and is going to stay with her uncle for a while. But they are rebuffed. The mayor calls, wanting John's resignation, and there are words—but Builder at last shakes hands and throws up his candidature.

### Sensation Carried In All the Newspapers

The French maid refuses to have anything to do with him; newsboys, shouting the sensation of his court appearance (for an enterprising reporter had appeared on the scene, despite every one's efforts to hush up the affair), mock him through the open window. The day draws in. "Socially ruined, no wife, no daughters, not even a French maid," John cools down and begins to realize the error of his ways. He shuts his study window, draws the curtains and sits down. In his armchair in front of the fire.

The butler enters with whisky and informs him that Mrs. Builder "has come back." John says nothing. She enters silently, puts a curtain straight, and proceeds to pour out a whisky toddy, handing it to him. John squeezes her hand, and still with no word spoken, she takes up her knitting and settles down in her usual armchair on the opposite side of the fireplace.

Says The Morning Post: "But the play does not strike one as being a very good Galsworthy; it has not the distinction, the workmanship or the sincerity of, say, 'The Silver Box.' One feels here, as in the latter part of 'The Skin Game,' that Mr. Galsworthy is bent on achieving popularity and to gain it resorts to means that his better judgment would scarcely approve. Several of the scenes are little else than farcical interludes. Still, last night's audience showed the greatest appreciation of everything. . . . And The Star: "The play is left with the unconvincing ending typical of Mr. Galsworthy, who presents life charged with all its own irony without comment."

"Mr. Builder is rather a tragic figure, and you may perceive in his downfall a serious moral, but Mr. Galsworthy preserves the true spirit of comedy with delicate poise throughout."

"It is a very amusing play, not so finely balanced as some of his previous works, but it contains passages of exquisite humor—the scene before the magistrates, for instance, is wildly comic, and the technique is perfect in those swift strokes of dialogue."

At Keith's Palace



Florence Moore

## Is Theater Queue A Tradition or Just Bad Habit?

(Continued from page one)

"and I think that theaters which, owing to structural peculiarities, provide no shelter for their queues should open their doors and admit them. There is, however, something fascinating about a queue to many people. They come up from the suburbs and get a certain amusement in standing or sitting in a street and watching the pageant of the passersby. It is very strange, but experience has taught me that this must be so. If you abolish queues you would create an uproar at once from a very large section of regular pit and gallery patrons."

Possibly the managers are right in their theory that the public wants the queue. There is apparently some fundamental of British psychology that demands queuing into orderly lines when two or more are gathered together in one place for some common purpose. London's crowds queue for tickets of any kind, from a hat check stand to a cricket match. Orderly queues form at the fixed points along the street where the buses stop; more queues appear on the subway platforms opposite the point where the car door will open. During the rationing period of the war London learned to queue for bread, butter, sugar and meat cards, and the instinct still prevails. Even the punters and rowers on the upper reaches of the Thames queue their small craft into lines when they wait to enter the river locks. Give a Londoner a line and he'll queue himself.

### Ray in Many Roles

For a number of months the critics and public have been asking Charles Ray to play roles other than his established type of the old-fashioned boy. Now that Mr. Ray is an independent producer he can choose his own plays, and in accordance with public wishes, he has recently made several productions wherein he is not a country youth. In "Scrap Iron," wherein he made his debut as a director, Mr. Ray is seen as a millwright, a fighter. In "The Barnstormer" he essays a young, small-time actor of the old school, and in his newest production, "Two Minutes to Go," he is a dapper collegian.

"I have not, however, given up my original roles," he declared. "But I do not, on the other hand, wish to be known only as a 'type' actor, and naturally I have ambitions to play other kinds of parts."

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### Film Conditions Improving?

Film conditions seem to be improving. Much activity is being started in production circles. The latest news is the announcement that Jackie Coogan is to make his own pictures, financed by the West Coast Theaters, Inc., and calling for production costs totalling close to \$1,000,000. Jackie's father is the producer of the series, which will be known as the Jackie Coogan Productions.

### Theatres Under Direction of Hugo Riesenfeld

**CRITERION** Times Square  
Second Week  
Continued  
Noon to 11:30

**THE GOLEM**  
Prologue "Eli, Eli": Tony Sarg  
Almanac: Scenes of Old Prague  
Buster Keaton Comedy

**RIVOLI** Broadway at 49th St.  
"THE BRONZE BELL"  
A Thos. Ince-Vance Production  
with DORIS MAY  
A Paramount Picture

**RIALTO** Times Square  
JESSE L. LASKY Presents  
**ETHEL CLAYTON**  
IN  
A Wm. D. Taylor Production  
"WEALTH"  
By COSMO HAMILTON  
A Paramount Picture

**CHAPLIN REVIVAL**  
BENDA MASK DANCE  
FAMOUS RIALTO ORCHESTRA  
Hugo Riesenfeld and Joseph Littau Conducting

**RIVOLI CONCERT ORCHESTRA**  
Frederick Stahlberg Conducting

## Paris Normalcy Again as the Theaters Resume

(Continued from page one)

lies are watering and the unsophisticated flaneur becomes sophisticated. But Maud's husband arrives at the moment an elopement is staged and all is off. Robert Verrier, as they call him in the play, is now sophisticated and there is happiness all around.

Perhaps Prince Hirohito's visit to Paris accentuated the popularity of "La Bataille," the "Lightnin'" of the Paris stage. Not that "La Bataille" is anything like "Lightnin'," but it is a popular veteran production still going strong. The leading role is interpreted by Gémier, one of France's best known actors. Gémier as the Marquis Yorisaka, a Japanese naval officer, allows his wife, the Marquise, to fall in love with a British naval officer, on duty in Japan, in order to learn secrets of naval strategy which Japan wants. Later the British naval officer is aboard Yorisaka's flagship in a battle with the Russian fleet. The Marquis is fatally wounded. In his death throes he confesses knowledge of the love between his wife and the Britisher, whereupon the British officer assumes command of the ship and leads the Jap squadron to victory.

The realistic battle scene effects, the firing of heavy guns which shake neighboring buildings at each performance, and Gémier's acting have combined to make "La Bataille" a veteran Paris production.

With sixty-odd Paris theaters operating simultaneously there is no point from any quarter, so far as is known, of lack of patronage.

The dancing hit of the present season possibly goes to Pavlova, intermittently appearing at the Trocadero for the benefit of French and Russian war orphans.

## Tony Sarg's Cartoons Represent Caveman Doings in Pictures

A new art form has come into the motion picture world. Its creator is Tony Sarg, known the country over as the maker of Tony Sarg's marionettes and as an illustrator and cartoonist. It is called Tony Sarg's Almanac.

For seven consecutive weeks audiences at the Criterion Theater have laughed heartily at the little creatures developed by Mr. Sarg. The series started with "The First Circus," a joyful extravaganza in which a diplocephalus, a python rock snake—remember your Kipling?—and a caveman or two and their families played their little roles. The second was entitled "The First Tooth Carpenter" and also went back to the days of the caveman. It was eloquent in its treatment of the joys of the first toothache. The third is "Why They Love Cavemen." In its development Mr. Sarg shows the first Derby, that greatest of all races. The dinosaur and the hippopotamus come into the stretch neck and neck, but what chance has the hippo with a rival whose neck is eighty feet long?

The great and only love story is when the Brontosaurus' chauffeur is called before the caveman king and falls in love with his fair and only daughter. He appeals for her hand, but when he confesses that his wealth consists of only one bearskin he goes cut on his ear, a very common occurrence in those days. Finally there is the elopement scene, when the hero seizes the princess, turns a back flip through the palace window on to the neck of trusty Brontosaurus and gallops away.

Hugo Riesenfeld has booked the entire series of Sarg cartoons, made and unmade, for his theaters. Sarg has hit a new note in that he creates atmosphere and the humor of situation. Instead of drawing a million little figures to get his cartoon he creates his marionettes, has them perform their little antics by means of strings and wires and photographs their shadows on the screen. The effect is softer and more lifelike because after all the characters are real, even if they are only marionettes.

The newest discovery in motion pictures is the oldest. It is a development of the Chinese shadowgraphs which was known in the eighteenth century and which was exhibited in Paris around the time of the French Revolution. With the modern camera, the projection machine and the movie screen the shadowgraph has again come into its own.

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